WASHTENAW COUNTY HISTORICAL SOCIETY - Founded December 17, 1857 JANUARY 1981

WASHTENAW IMPRESSIONS

EMU PROFESSOR HELBIG SEEKS MANABOZHO LORE

Alethea Helbig, EMU Associate professor of English currently working on a book about Manabozho, hero of oral tradition of American Indians of this area, asks if any readers have information on the subject.

After searching libraries and archives, she is now looking for material which might be in limited editions, unpublished manuscripts or journals, or clippings. The Indian hero's name is variously spelled—two examples are Nanibush and Winaboujou. Her address is 3640 Eli Road, Ann Arbor, Mi 48104.

BARTON BOTTLES GIVEN

Andy Beierwalters has given a collection of about a dozen bottles exposed to view when the water was lowered for work on Barton Dam in recent years. They include Ann Arbor bottles, Coca Cola bottles and pharmacy bottles.

NEW ARCHIVIST NAMED

Sharon Patterson is archivist at the Ypsilanti Historical Museum, replacing Dorothy Disbrow who retired this fall after several years of service. Mrs. Patterson works mornings at the museum. She and her husband, Robert, and family moved to Ypsilanti five years ago from California where she worked as a librarian.

HUNT UP OLD PHOTOS FOR FEBRUARY COPYING

Please look over your old photographs before the February 26 meeting for one or more relating to Washtenaw County history and plan to bring it. Three local photographers have volunteered to copy them at the meeting and print them for permanent deposit in WCHS files at Bentley Library. This will guarantee it won't be lost, even if something should happen to yours later.

HISTORICAL HAPPENINGS

Chelsea Historical Society—7:30 p.m. second Monday of month at McKune Memorial Library, 221 South Main Street.

Dexter Museum—Closed until April.

Manchester Historical Society—8 p.m. fourth Monday (January 26 at Methodist Church).

Milan Historical Society—7:30 p.m. third Wednesday at Hack House, 775 County Street.

Saline Historical Society—2 p.m. third Sunday in Senior Citizens Room in City Services Building on Maple Road. Business meeting January 18. February program to be movies about an historic site.

Ypsilanti Historical Society—A.P. Marshall, retired EMU librarian, will speak at the annual meeting at 3 p.m. Sunday, January 18, at the museum, 220 North Huron Street.

Mrs. Robert Ristau's collection of china slippers will be displayed through January. A D.A.R. display is planned in February.

PHOTOGRAPHER TO SPEAK

Photographer Al Blixt will speak on "The History of Photography and Photography and Genealogy" at the 2:30 p.m. Sunday, January 25, Genealogy Society of Washtenaw County meeting at Washtenaw Community College. Ralph Muncy will speak on "Understanding Public Land Surveys and Land Records" at the 1 p.m. class session.

WELCOME, LOYAL MEMBERS

Thanks to all our loyal WCHS members who have paid their dues for 1981. We're glad to have you aboard. Memberships continue to come in. Don't forget to encourage your friends to join the society. Questions? Call Ethelyn Morton at 662-2634.

GASTRONOMY ADVENTURE COOKED UP FOR JANUARY

Jan Longone, cookbook collector and founder of the Ann Arbor Wine and Food Library, will talk about Michigan charity cookbooks at the WCHS meeting at 8 p.m. Thursday, January 22, at the Salvation Army Building, 100 Arbana at West Huron.

Mrs. Longone is also known locally for her weekly Adventures in Gastronomy program on radio station WUOM's Noon Show Fridays. Charity cookbooks are those collections of recipes published by churches and other groups to raise funds.

ASTOUNDING BARGAIN

What cost $1 in 1858 and is available today for a $1? A copy of Dr. A. W. Chase's "A Guide to Wealth" containing "Over one hundred valuable recipes" offered by the Friends of the Ann Arbor Public Library. Copies available at the library, payment by check to "The Friends".

The 1858 booklet is the fifth edition of the famous Ann Arbor best seller which went into 90 editions and some years sold second only to the Bible.

THANKS FOR PARTY HELP

Thanks to all who helped with the December meeting. They include Dr. John Dann and Clements Library, Donna and Robert Miller, refreshments chairmen, pourers and cooky donors.

Pouring were Mrs. Richard Couch, Mrs. John Dann, Mrs. Glen Freeman, Mrs. Pierre St. Amour, Mrs. David Pollock, Mrs. Thomas Lacy and Mrs. Wystan Stevens. Cooky donors were Mary Blaske, Frances Couch, Reeva Cranor, Mary Heald, Ethelyn Morton, Janet Rocco, Cynthia Segraves, Wilma Steketee and Alice Ziegler.

A JAZZ MAN BY ANY OTHER NAME . . . . .

Who In Jazz Is Lord Calvert?

Hazen Schumacher stirred "Stardust" memories and visions of big band dances of the thirties and forties as he took his audience on a nostalgic auditory tour of classic jazz recordings at the November WCHS meeting.

The host of U-M radio station WUOM's "Jazz Revisited" program played segments of several jazz favorites, interspersing them with a "postgraduate seminar" on all the things you can learn from jazz record labels.

He did not talk about jazz in Michigan "because that would be the world's thinnest book even though there was some action in Detroit." He had recently talked about jazz in Indiana, he noted, "but Hoagy Carmichael was born there and a lot of jazz went on in Bloomington and Indianapolis."

"Jazz used to be a 'backroom' music in this country and a lot of people feel that it's still somewhat disrespectable," he said. "Now more people are considering it something very important and part of our heritage."

"Very often when I talk to groups, I attempt to prove that. I'm going to assume you understand that and talk about historical research in jazz. I assume you know that jazz is the only native American art form. There is an increasing realization in this country that perhaps Duke Ellington is THE major American composer, not excepting Aaron Copland, Charles Ives, etc."

"I'm going to get into something a lot of people consider trivia, but a group such as this understands that details of history and of any given art form are so important that the record all ought to be correct.

"Let's say it's 1932 and you bought this 78 rpm record—'Stardust' by Louis Armstrong and His Orchestra, written by Carmichael and Parrish. Let's say a neighbor bought the same record. You played one and then the other. One of you said, 'You know, there's something different about them.'

"Louis Armstrong recorded 'Stardust' four times that day." Schumacher played takes 1 and 4, illustrating the different trumpet solos and vocal refrains by Armstrong. Armstrong improvised on both melody and words. The vocal chorus of one take ends in 'love's refrain, mama', the other in 'memories'."

The Okeh record people never distributed all four takes, but they distributed alternate takes indiscriminately, he said. A couple of years later Columbia bought them from Okeh.

He projected record labels on screen, showing a "Stardust" in Spanish and the English issue of "Stardust" labeled "Foxtrot, Carmichael". "I wonder why they didn't put Parrish in there. English people, person for person, appreciate jazz more than we do."

He pointed out the issue number and matrix or master recording numbers. Columbia used a new issue number for the same 1931 Louis Armstrong recording of "Stardust". A red label Columbia of World War II vintage calls the Louis Armstrong recording a "hot jazz classic,original issue Okeh 41530, matrix number 37808, vocal chorus and trumpet solo by Louis Armstrong. They even give the date it was recorded."

After while the record companies opened up information and books started to be written on jazz. He projected a page from a "discography" of jazz listing all the various issues of "Stardust". It's a very important jazz record, consequently it was issued a lot of times, he noted.

"It shows takes 1, 2 and 4. Forget take 2—that was issued just once under Okeh. I can't find one in our collection and I don't know if anybody's ever heard it. Collectors call the takes we heard the "mama" take and the "memories" take.

A green-label Columbia lp—green means classic in record company code—includes all of both takes. They later issued the same recording with a different color label. "Fortunately the notes are the same."

The notes suggest listening to the two takes of "Stardust" carefully and comment that they could scarcely be more different if one of them were "The Stars and Stripes Forever".

The Time-Life "Giants of Jazz" series which is still being advertised has the "mama" take on side 5.

"I was reading a book on Benny Goodman one day about a recording session on July 6, 1937. I saw there were two different takes issued on the same number. I ran back to our collection—we only had two copies. I listened to them and they were different. That's one of the reasons in jazz record collections you don't throw away anything.

Since this is a big band recording, it's a little different from the Louis Armstrong thing. They don't have that major kind of difference.

"The song is 'Can't We Be Friends?'. The only way I can describe the major difference between them is in the first line, 'I thought I found the girl of my dreams. . .' Listen to the fourth note and you hear the trombone player miss it a little bit. Then in the other one, the trombone messes up the second note, 'I *thought* . . . .'

That night the Goodman orchestra played this same number again on the "Camel Caravan" and somebody recorded it off the air. So here again, there are three versions of the same number by the same band the same day.

Benny Goodman, the major clarinetist in the history of jazz, played

this tune differently every time. In the first, he started out very low, next in the middle register and very differently, and last, higher. That's part of jazz—improvisation to play it differently every time.

Next, Schumacher played the opening segment of "A String of Pearls" by Glenn Miller and his orchestra. There were issues and reissues of this, originally on the Bluebird label, then His Master's Voice (British Victor), Victor, and so on.

" 'String of Pearls' might remind you of going to a dance. When I listen to this, I listen for Bobby Hackett's trumpet solo. A *New Yorker* article a few years ago called this 15-second solo one of the finest trumpet solos in the history of jazz.

He showed a 1940's Keynote label, pointing out the issue number and "B" for B side. "That tips off the distributor that that's not the side that's going to sell, the 'A' side is supposed to sell. There are many exceptions."

When they issued Artie Shaw's recording of "Indian Love Call", they made that the "A" side. The record sold over a million copies but it was because "Begin The Beguine" was on the other side.

Jazz labels usually told when they were recorded and where, title, performer, sometimes the arranger. He played a 1946 recording, "Airiness a la Nat". "You say that is really a good piana player. You look at the players—Willie Smith, then with Harry James, Jackie Mills on drums, and who's this—Lord Calvert? That was a whiskey of the day. The title however gives it away—Nat. Nat King Cole was under contract to Capital. He sat in but couldn't use his own name. That happened a lot on the jazz recordings of the day.

" 'Round About Midnight', 1946, has the wrong number, '103 a' instead of '105 a'. 'Gabriel' on trumpet was really Dizzy Gillespie. 'Shoeless John Jackson' on clarinet was really Benny Goodman. (Shoeless *Joe* Jackson was a figure in the 1919 White Sox baseball scandal.) Goodman was under contract to Columbia at the time.

"Louis Armstrong recorded with his wife of that time, Lil, with a group called 'Lil's Hotshots'. He recorded a couple of numbers on another label when he was under contract to Okeh. Someone at Okeh called Armstrong in and said, 'I want you to listen to this record. Louis, do you know who that trumpeter is?' "

Armstrong said, "No, I don't, and I won't do it again."

On a November, 1940, recording of "Pretty Doll" by Eddie Condon and His Band, pianist "Maurice" was really Fats Waller who had been working with these guys. Waller had a son Maurice who wrote a book about his dad. Fats was under contract to Victor.

Three years later the tune was recorded with changed lyrics, entitled, "Ugly Chile", by George Brunies Jazz Band.

A June, 1928, recording of "Shirt Tail Stomp" misspells Goodman's first name as "Bennie". "That's what happens before you get famous. It's an old Brunswick record. Some musicians including Goodman and Glenn Miller were clowning around in the recording studio ad libbing to "St. Louis Blues". Goodman was imitating the way Ted Lewis played. They decided to record it. There are jazz critics who go into rhapsodies about this record and point it out as one of the great jazz records of all time. Goodman had to tell them later it was a put on.

Literature on jazz was first written by Europeans. Only in the last couple of years have there been any major American works. One of the first discographies was published in France in 1948 by Charles Delaunay. Another major discographer is Brian Rust who worked for the BBC for years. Some of the discographies come out with dazzling detail, he noted.

In Denmark, Jorgen Jepsen did an 11 volume, all paper-back "Jazz Records—1942-Sixties".

As to the earliest jazz record, Schumacher said, "You have to go with 1917. Things recorded before that time were really pre-jazz and ragtime. They've gone through most of the old cylinders now and most of the earlier stuff is known."

He played a March 1931 recording of "Clarinet Marmalade" by Fletcher Henderson and His Orchestra. (Henderson played in Ann Arbor for J-Hops a number of times.)

That same day Henderson recorded a tune called "Hot and Anxious". Down below it says "12 bars, 'In The Mood'. The Glenn Miller tune was ripped off that day."

"From the literature, one can learn that Glenn Miller and His Orchestra played for one week at Eastwood Gardens, Detroit, July 31, 1942, and that they did a Chesterfield radio show, 7:15-7:30 p.m. on CBS. The Miller band only lasted another couple of months before he went into service. That's the kind of detail available."

In the mid-sixties, the U-M had its first jazz band. Realizing you could not hear that kind of music on radio, Schumacher suggested WUOM do a show. The manager, a closet jazz buff, agreed and asked Schumacher to do it.

WUOM had an unused collection of jazz records given by Phil Diamond, formerly of Liberty Music Shop. Additional records poured in until WUOM now has 9,000 78's and 5,000 lp's of early jazz, one of the best collections in the country.

BUILDERS SHOW

The Builders Show is March 13-15 and we will have the auction again. So please dig into your attics for items for the auction. Pick-up details will be announced later.

CHRISTMAS CELEBRATION IN AMERICA MORE COMMERCIAL THAN RELIGIOUS FROM WAY BACK, CLEMENTS LIBRARY EXHIBIT SHOWS

"There is a popular misconception that the true religious celebration of Christ's birth has been corrupted in recent years by money-hungry merchants.

"In actual fact the modern American Christmas has always been more commercial than religious in character."

That is a conclusion drawn from and illustrated by Dr. John C. Dann's Christmas exhibit at Clements Library of early Americana at The University of Michigan.

WCHS members sipped eggnog and munched Christmas cookies amid the exhibit at their December meeting. Some antique dolls and toys from the WCHS collection around the tree added to the holiday atmosphere.

New to the exhibit this year were some colorful Santa postcards, an 1864 facsimile of an 1810 broadside about St. Nicholas, an 1821 letter about "Kris Kincle", the first American picture of a Christmas tree in 1836, an 1839 gift book detailing Christmas *day* shopping in Philadelphia and an 1850's songsheet with a chorus of "Oh, ho, ho's".

Only one of the card Santas wore a red suit. One had a green suit, the other bright blue.

Modern-type Christmas celebration developed and spread in America mainly during the 1820's to 1860's. Earlier Puritan and other Calvinist churches had forbidden celebration of the holiday as smacking of Catholicism. But St. Nicholas brought gifts to New York Dutch children and Christ-kindel, literally the Christ child, to Pennsylvania German families. Virginia Episcopalians celebrated some too. Germans introduced the Christmas tree.

The 1810 St. Nicholas is clerically clad. Another panel shows stockings he filled on either side of the fireplace, gifts in one for the good little girl and switches in the other for the bad little boy.

In the December 24, 1821, letter a young Philadelphia doctor who had set up shop in a Pennsylvania German area wrote about the Christmas eve gift-giving visit of Kris Kincle "personified by a young man in ludicrous (sic) masquerade with a rod in one hand and nuts and cakes in his pockets."

The 1836 table-size tree, decorated with candles and other decorations, is rather scrawny by modern standards but no less a delight to the children pictured than to today's.

The 1839 gift book describes a great profusion of wares in Philadelphia stores and crowds in them on Christmas day. It speaks of ribbons, laces, handerkerchiefs, artificial flowers, jewelry, toys including enormous dolls for no less than $20 and "richly caparisoned" rocking horses.

"The greatest crowd was at Henrion, the confectioners. Here there were temples of sugar, elegant silver baskets filled with sugar fruit and other objects in sugar, coloured to the life, including mutton chops, sausages, boiled lobsters, pieces of bacon, cabbages, carrots, loaves of bread and besides, cockroaches, beetles, spiders and other ugly insects, formed chiefly of chocolate but looking almost like reality."

Other exhibit items show how merchants capitalized on growing interest in gift books, toys and tree decorations and that Civil War soldiers decorated their camps with greens and "lint and red flannel flowers" among other things.

An 1864 book of poems has a red, green and gold holly frontispiece that would make a handsome card today.

The 1850's songsheet "ho-ho" chorus includes these lines:

"Then jingle, jingle, jing, jing, jing,
Right merry we shall be,
Yes, jingle, jingle, come Kris Kringle,
Come with your Christmas tree. . ."

Catchy, eh? And how about a chocolate cockroach?

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WASHTENAW COUNTY HISTORICAL SOCIETY MEETING

8 P.M. THURSDAY JANUARY 22, 1981

SALVATION ARMY

West Huron at Arbana Ann Arbor, Michigan

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